

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
FEBRUARY NINETEEN THIRTY-ONE



GRANT WOOD, "AMERICAN GOTHIC." PURCHASED FROM THE FORTY-THIRD
ANNUAL AMERICAN EXHIBITION BY THE FRIENDS OF AMERICAN ART

VOLUME XXV

NUMBER 2

AN UNUSUAL RUG

THROUGH the great generosity of Mrs. Emily Crane Chadbourne the Art Institute is the owner of a very interesting Oriental rug which was formerly for many years in her collection. Dr. F. R. Martin, the Swedish author of *A History of Oriental Carpets before 1800*,¹ has already published it in the *Burlington Magazine*,² and attributed it to the Shiraz district of Southern Persia. He claimed it to be a new type.

The aim of this article will be to show that the carpet can be placed both stylistically and technically with a well defined group of rugs which Dr. F. Sarre has convincingly attributed to the Egyptian weavers. In or before 1585 these were transferred to Constantinople, and formed there the court manufactory of the Turkish Sultans.³ Popularly these rugs have retained the name "Damascus" first attributed to them by Wilhelm von Bode in *Vorderasiatische Knüpfteppiche*, while a recent study by Dr. Kurth Erdmann seems to establish a chronological development within the group, and shows its affinity to certain other Asia Minor rugs, particularly the so-called "Holbein" and Bergama types⁴ of carpet.

The "Damascus" carpets are particularly attractive on account of their harmonious coloring which consists for the most part of a deep cherry red, a mossy looking yellowish green and a bright blue.

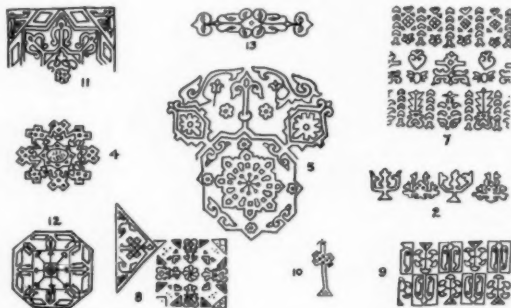


FIG. 2. MOTIVE FROM BORDER OF VIENNESE CARPET. FIGS. 4 AND 5. OCTAGONAL PANEL IN OTHER CARPETS. FIGS. 7 AND 8. MOTIVES IN TWO VIENNESE CARPETS. FIG. 9. MOTIVE OF PAIR OF LEAVES. FIG. 10. THE ELABORATE KNOTS. FIGS. 11 AND 12. THE MOTIVE OF LYRE-SHAPED FLOWER. (FIGS. 9 AND 12 ALSO SHOW THE SO-CALLED UMBRELLA LEAF.) FIG. 13. THE MOTIVE OF THE UMBRELLA LEAF IN A LATER STAGE OF DEVELOPMENT

¹ Vienna, 1908.
² XVI (1909), 131.

³ *Zeitschrift für bildende Kunst*, XXXII (1921), 75.

⁴ *Art in America*, XIX (1930), 3.

The decoration is geometric with eight pointed rosettes, arabesques and stars predominating, and the design has a mosaic like quality which makes the carpets very appropriate for floor-covering. The wool is very soft and the pile is often worn down to the ground, as is the case with a small fragment in the study collection of the Oriental department which was presented by Mrs. Emma B. Hodge.

The relationship between this "Damascus" group and the carpet from the Emily Crane Chadbourne Collection was first suggested by a similarity in color and texture, particularly when compared with the most magnificent of them all, the one of silk formerly belonging to the imperial Hapsburg collection, now in the Museum für Kunst und Industrie in Vienna.⁵

The composition of the Chadbourne carpet makes it stand out in comparison with others. A pale ivory green border has an intricate knotted double meander against fine black tendrils and rosettes. The field has no unifying idea. Straight angular stems with strong vertical emphasis, but also with many diagonals at forty-five degrees carry a great variety of knots, half-arabesques, lyre-shaped flowers and rosettes.

In two instances the design, which is quite hazardous and asymmetrical, is interrupted by an all-over reciprocal. On the ground large diamonds and rosettes twelve in all are placed

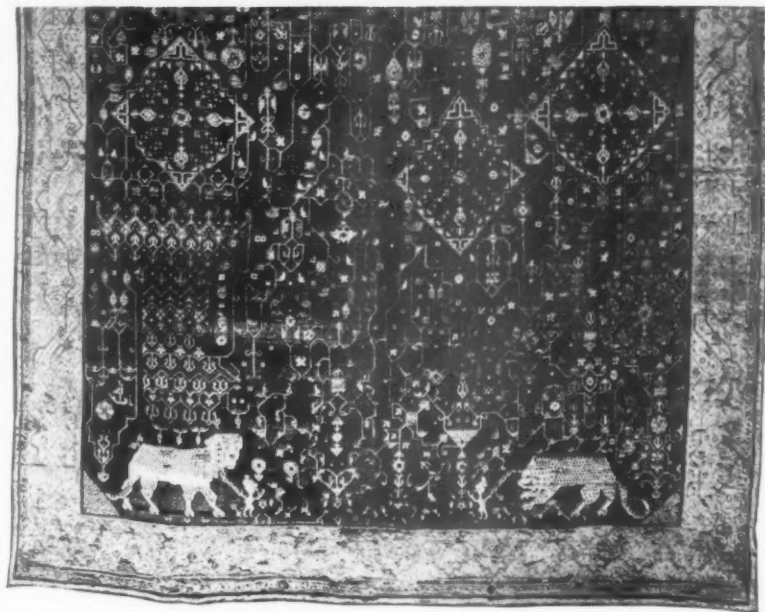
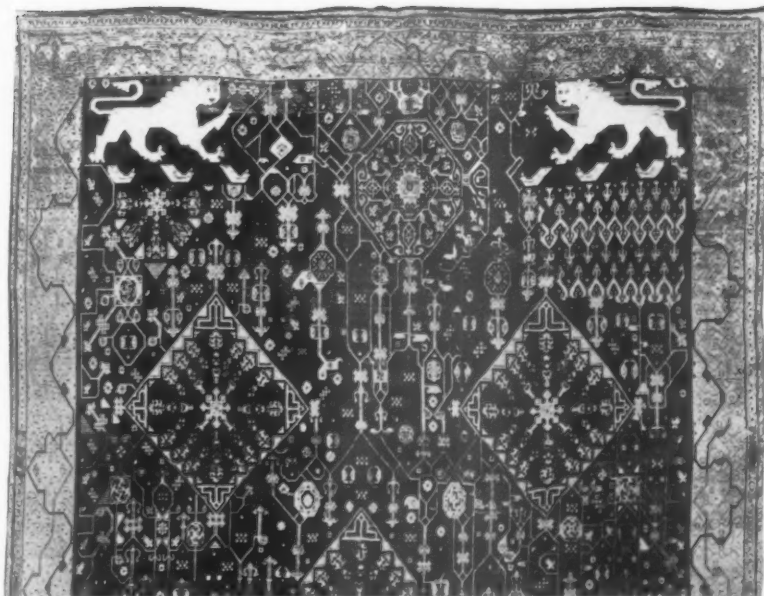
⁵ Friedrich Sarre and Hermann Trenkwald (Trans. by A. F. Kendrick), *Old Oriental Carpets*, Vienna (1901), Pl. 46-8.

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"DAMASCUS" RUG. GIFT OF MRS. EMILY CRANE CHADBOURNE

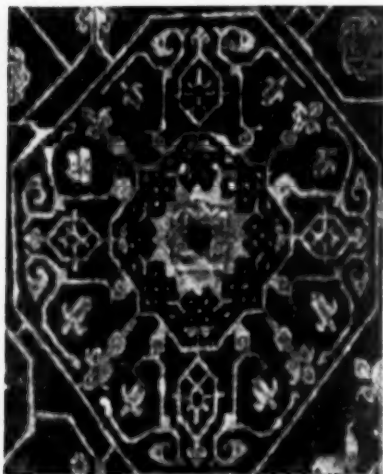


FIG. 3. MOTIVE OF OCTAGONAL PANEL

but irregularly; at each corner is an animal; at the top two heraldic lions, and at the bottom, a lion and a boar (?) each led by a small figure. The color of the field is a radiant deep blue.

A careful technical examination of the so-called "Damascus" carpets which are published with full description shows clearly that they fall into two groups: One with wool warp and weft, three shoots after each row of "Persian" knots, eighty to ninety-five knots to the square inch and from three to five colors: the second group, comprising the later "Damascus" rugs, has generally two shoots after each row of knots, about twice the number of knots



FIG. 14. MOTIVE IN THE BORDER

and up to twelve colors. For the warp, silk is frequently used as compared with wool in the first group. These carpets which Sarre attributes to the Turkish court manufactory show two distinctly different styles of designs. Besides the mosaic-like Damascus rugs already described, large floral patterns related to the so-called Rhodian pottery are found. Only technique and colors connect the two types.

These characteristics are all found in the Chadbourne rug. The warp is red silk. It has two shoots after each row of "Persian" knots, and the number is about one hundred seventy to the square inch. Seven colors, three blue, two ivory, red and black also come within the customary range of the "Damascus" rugs. Examining the motives used for the design one finds that the weaver, who was surely working without a plan—this being the best way of accounting for the many irregularities—was accurately acquainted with all the motives used in the "Damascus" carpets. A few examples illustrate this clearly.

Under the feet of the top left-hand lion is two-thirds of an octagonal panel also repeated in the lower right-hand corner of the rug (Fig. 1). The center shows an eight-pointed rosette with two squares attached to the tip of every petal. Outside this motive, which may be found in nearly all "Damascus" carpets, are alternating flat kite-shaped panels and angular knotted bands with four half-arabesques (?) which give the general impression of a flower stand. This identical motive, but less crisply woven, may be found in the Viennese silk carpet, above mentioned, this time used as a border. (Fig. 2. *Old Oriental Carpets*, Pl. 46.)

The motives of the octagonal panel between the top lions (Fig. 3) may be found in the same and another carpet both in the Viennese Museum für Kunst und Industrie. (Figs. 4 and 5. *Old Oriental Carpets*, Pl. 47 and 49.)

All the other panels are diamond-shaped but with the corners cut off and treated

separately so as to form the familiar octagonal center. They are all nearly identical and the comparison of one of these (Fig. 6) with motives from two carpets in Vienna (Figs. 7 and 8, *Old Oriental Carpets*, Pl. 49 and 51) will suffice to show the surety with which the weaver knew how to handle his motives whether in border or rosette designs.

The same similarities also occur in the background. The pair of leaves (Fig. 9) so frequent in the "Damascus" carpets may be found in identical form or containing a tiny rosette. The elaborate knots (Fig. 10) are quite frequent, while the lyre-shaped flower (Figs. 11 and 12) is used both in the reciprocal and the general field pattern.

One motive, pointed out by Erdmann as particularly characteristic of the group, the so-called umbrella leaf (Figs. 9 and 12), one first seeks in vain, but a careful study of the Vienna silk carpet will show these leaves in a later stage of development (Fig. 13) attached to the stem, not at the middle but at one corner, and this same form also occurs in the Chadbourne border (Fig. 14).

The four animals, one in each corner, are the part of the design which is hardest to account for. The heraldic treatment of the lions at the top is quite different from the attempts at naturalism by the two lower ones. The two small standing figures add to the difficulties. As a possibility one might suggest that these represent coats of arms, garbled versions to be sure (possibly done from descriptions), and the small figures, reminding one of certain European renderings of standing lions,⁶ might be an added evidence. This explanation is only tentative in the hope that the future may bring further material to solve the riddle.

Finally where and when the rug was made should be considered. Building on Sarre's article about the "Damascus" carpets, it would be tempting to suppose that the coarse all-wool rugs were made in Egypt while the leisure and richness of a

court manufactory would indicate Constantinople as the provenance of the technically finer and more expensive rugs. Since our rug is equally fine and technically identical with the finest of this court product, besides having the same design motives, one would naturally decide definitely in favor of a Constantinople origin. The difference in knotting would be the main objection against attributing the rug to Asia Minor.

Far more difficult is it to decide on the century when it was made. The general consensus of opinion places the "Damascus" group as well as most rugs of the later Constantinople type with the floral designs in the sixteenth century. These two types have stylistically nothing in common, as already mentioned, and no example of a transitional stage has ever been found. The leading idea of one is a flat-lying mosaic, of the other, harmonious floral growth, two radically different viewpoints. One might suggest two places for the Chadbourne rug, either that it is an attempt at a transition, using the old "Damascus" motives for a rug with a design showing the new idea of growth, or it might be a later piece made to order "in the style of the Damascus rugs." The crispness of the motives which in some cases even surpasses the famous Viennese silk carpet so often referred to would argue against the latter.

In either case the late sixteenth or the early seventeenth century might be assigned as a safe date.

JULIE MICHELET.



FIG. 6. MOTIVE OF DIAMOND-SHAPED PANEL



FIG. 1. MOTIVE OF TWO-THIRDS OF AN OCTAGONAL PANEL FROM THE CHADBOURNE RUG

⁶James Fairbairn, *Book of Crests of Families of Great Britain and Ireland*, 4th ed., Lond. n.d., Pl. 20, 7.

AN IMPORTANT ACQUISITION IN CERAMICS

TWENTY-SEVEN rare examples of tin-glaze faience have recently been presented to the Art Institute by Mr. and Mrs. Martin A. Ryerson. Their provenance, their marks and technique would constitute a treasure in any museum collection, irrespective of the fact that they embody the best aesthetic qualities of the sources of production.

To the potteries of Rouen may be attributed the first making of "faience," in France and entire books have been devoted to the history of these kilns, which produced a variety of form and decoration.

Included in our recent donation may be seen examples made when importation of Italian or Dutch workmen influenced the taste in design. Gradually the flaming torches, Chinese figures, horns-of-plenty were superseded when the French decorators began to be entrusted with both mechanics and artistry. Arabesques, draperies, embroidery, wrought iron, book prints all contributed to ornament chimney-pieces, dinner services and other domestic objects.

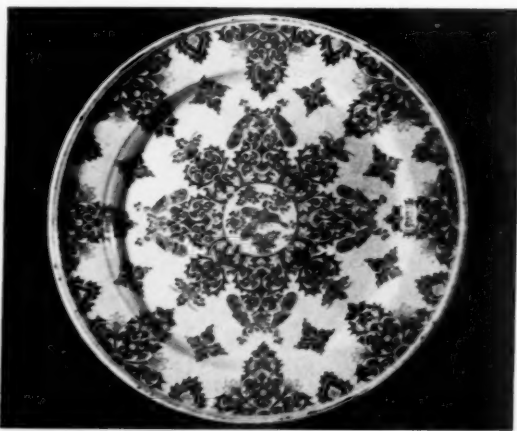
One plate by Jardin and Dieul is an excellent example of the use of the quiver with arrows, bows and torches. A tray with handles in polychrome colors has festooned sides, with green lattice, the bottom being in the Japanese style of fungi, flowers and animals. Huge flat dishes or platters known as "chargers" were an indispensable item of table service in parts of the seventeenth and

eighteenth centuries. Their use in France dated from a sumptuary law of Louis XII which forbade more than one row of dishes at the table and insisted that all viands at a banquet should appear on the board. The platters passed from guest to guest, and were "calculated to hold from twelve to fifteen chickens or twenty partridges."

Three supreme examples of diverse design are decorated in the characteristic blue on white of the early eighteenth century. One has a pointed rosace center, with wide border of lambrequin-form sprays; another is in Chinese style, having a narrow border about a center of radiating foliage; and the third made by Guillibaud (c. 1720) is of the radiant style of decoration, each point surmounted by a peacock.

Moustier, another important center of French faience, is represented by a low jar with modeled mask handles, signed by Langier and Olérys, and two charming plates in the style of Joseph Olérys. The decoration of graceful garlands and pastoral scenes is in the most delicate blue and orange shades.

Fine pieces of tableware were produced in the Chantilly factory, after the style of Japanese patterns. An example of clear



FRENCH FAIENCE PLATE BY GUILLIBAUD (c. 1720).
GIFT OF MARTIN A. RYERSON

cut, refined potting and glazing is a small tureen with lid and tray made in 1750. Of lobate-form the milk white ground displays to advantage the beetle and flower groups in shades of bright yellow, red and blue. Three clustered flowers form the knob

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In the suburbs of Marseilles from about 1680 to 1800, stood a factory known as Saint Jean-du-Dézert, and we have one example of the soft paste product of these kilns. The colors used for decoration are faint tones of blue and manganese, the design consisting of cross-hatched medallions enclosing flower sprays and Chinese-Oriental cash symbols. In center is a shield with helmet and quarterings supported by lions. Space prevents further annotations of other pieces of French ware, for the Delft pieces must be described at least in part.

Specimens of Delft, the work of Adriaen Pynacker, are a pair of quaint flower holders of the 1690 period. Each well proportioned pedestal is surmounted by a flat size oval body from which emanate the five flower openings. To correlate the tube-like openings with the body two scroll brackets have been cleverly modeled on. The colors are of Eastern type, and on the body appear the usual fungior grotto forms with bird and flowers.

Contrasted with the deli-

cacy of these holders are two decorative wall plaques of vigorous modeling and rich coloring. They are of the same period and

high standard as the well-known pair with scrolled edge and Chinese sprays in the Rijksmuseum at Amsterdam. The outline of our panels is irregular with slight relief and interrupted with four high relief shell-shape forms colored in brilliant yellow and green. The center panel starts with a mask from which emanates a fantastic "terrain" of scrolled, cross-hatched and flowered composition. Arising from the intricacies of the decoration is a horn-

of-plenty with flowers under which is an actual sized bird.

Lifted from the common form of bottle by its originality of shape, is a blue and white masterpiece bearing the monogram of

Samuel van Eenhoorn, one of the most distinguished of Delft potters. From a round base rises a globular body of four-sided planes, each further adorned with reversed ovals and decorated with Oriental floral forms in blue.



FLOWER HOLDER. DELFT, C. 1690.
GIFT OF MARTIN A. RYERSON



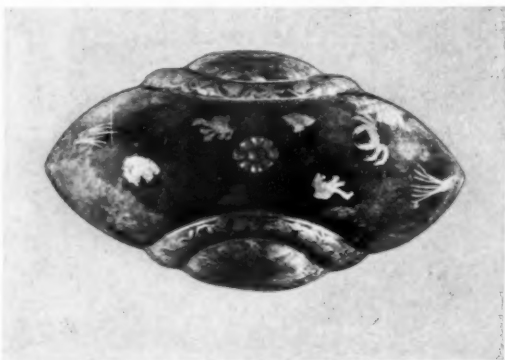
WALL PLAQUE, DELFT.
GIFT OF MARTIN A. RYERSON

BESSIE
BENNETT.

A SILVER-GILT CUP OF THE T'ANG DYNASTY

THERE has recently been added to the Lucy Maud Buckingham Memorial Collection a very unusual silver-gilt cup of striking design quite different from what one is accustomed to think of as Chinese. It is the sort of thing that might easily have been made in Italy during the Renaissance for court use, although there is a simplicity of general form which would perhaps have seemed somewhat cold to the exuberant Italian craftsmen.

The workmanship and certain design motifs indicate that the cup is a product of the T'ang dynasty (A.D. 618-906) when a great deal of engraved silverware, some gilt, was made. A number of specimens of the period are already in the Buckingham Collection, but none of them is of this type, and the only one approaching it in style known to the writer is in the Freer Gallery at Washington, a recent acquisition. The cup is elliptical in form, rather long and narrow. It measures 5 inches in length, $2\frac{3}{8}$ inches in width, and, including the foot, stands $2\frac{7}{8}$



INTERIOR OF THE CUP

evidently beaten out in repoussé, of very thin material. The pressure of the engraving tool on the inside of the cup has caused a raised pattern to appear on the outside.

As often happened, part of the ground was left in the natural silver color, and certain design forms were accented by gold plating. Thus a floral border is in gold on a silver background, and both on the "saucer" and the inner surface of the cup are decorations of golden sea-creatures, swimming partly immersed in a silver sea with neatly engraved, scale-like waves. The entire outer surface of the



SAUCER OF THE CUP

inches high. The cup and base together stand $3\frac{3}{8}$ inches high. The total length of the base is $6\frac{1}{8}$ inches and its width $4\frac{1}{8}$ inches. The foot of the cup has a projecting rim and this fits into a depression in the center of the base. The forms were

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CHINESE SILVER-GILT CUP, T'ANG DYNASTY (618-906 A.D.) THE LUCY MAUD BUCKINGHAM COLLECTION

close examination of the piece. The illustrations show very clearly the forms with the exception of that which represents the interior of the cup. Although this one seems to distort the shape it nevertheless shows the pattern clearly. One can distinguish tortoises, crabs, lobsters, fish, and frogs, and there are four panels filled with the popular peony motif.

The cup has been put on exhibition in the silver case in Gallery H14.

CHARLES FABENS KELLEY.

THE CHILDREN'S THEATRE

The pages of history are being continuously turned by Muriel Brown, Head of the Children's Theatre of the Goodman School of Drama, in her series of Saturday afternoon performances. After a prolonged series of Saturday matinées of her stage adaptation of Dickens' "Oliver Twist," she has produced Edgar White Burrill's "Master Skylark," adapted from John Bennet's novel by that name. This play depicts the foibles of the Elizabethan period and the particular adventures of Nicholas Atwood, winsome ward of William Shakespeare. Around this waif there clings a sort of Peter Pan quality which endears him to the young of all ages.

THE COVER

IN the recent Forty-Third Exhibition of American Paintings and Sculpture there was no work that received more comment than Grant Wood's "American Gothic." Modernist and conservative, New Yorker and Chicagoan alike, united in praise of this double portrait of an Iowa farmer and his wife, glimpsed before the peaked façade of their farmhouse. Therefore it is a pleasure to announce that The Friends of American Art have purchased the painting for their collection, because they believe that the artist has here portrayed an authentic bit of Americana in a thoroughly native way. Grant Wood, the painter of "American Gothic" is now living in Cedar Rapids, Iowa. He was a former student of the Art Institute and studied in Paris, and has engaged in decorative sculpture and stained-glass design.

The Friends have also secured from the same exhibition Leon Kroll's attractive "Path by the Sea," a canvas notable for the suave handling of color in a design of great accomplishment. With the splendid portrait of "Leo Ornstein at the Piano," Mr. Kroll, who is one of the strongest traditional painters in the American group, is now very well represented in the Institute.



LEON KROLL, "THE PATH BY THE SEA." GIFT OF THE FRIENDS OF AMERICAN ART

DONALD OGDEN STEWART'S "REBOUND" AT THE GOODMAN

REBOUND," first play from the fertile pen of Donald Ogden Stewart, dean of American humorists, will be presented at the Goodman Theatre, to follow Chekhov's "The Sea-Gull," on January 27.

It was written for Hope Williams, much as were Philip Barry's "Holiday" and "Paris Bound." Strikingly similar in theme and construction to "Holiday," it deals with the young society matron who fights her way out of a family intrigue of hypocrisy after she has married her friend's rejected suitor "on the rebound." Her father's advice is epitomized throughout the play: marriage is but a compromise in which people often lose grace; do not let marriage cheapen you; lose nothing by love.

It is a departure for Stewart to find him driven, by force of the situation, into a serious discussion of why love is so bewildering to the repentant worldling. It is the first attempt of the renowned wag at anything other than the frolicsome small talk which, in "Rebound" skirts the edge of serious matter.

Full of the most sparkling repartee and sharp humor, "Rebound" gives us a new strain in the author who delighted us with his various Parodies, and with "Mr. and Mrs. Haddock Abroad."

The New York production of "Rebound," at the Plymouth Theatre last Spring, marked the third stage appearance of the author, who played the callow brother-in-law, "Les" Crawford. He had taken to the stage on a dare from friends, playing a part in George Kaufman's and Marc Connelly's "Dulcy." Then Philip Barry asked him to play Nick Potter in "Holiday." It was in this production, says Stewart, that he assimilated the knowledge of the theatre that enabled him to write "Rebound."

He was born with a naval career as his destiny, in Columbus, Ohio, in 1894; he matriculated at Yale where he received his A.B. in 1916. Then he entered the Navy and was made a quartermaster seaman, then a chief quartermaster and fought in the World War.

A special matinee will be given on January 29.

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ANNOUNCEMENTS

THE Art Institute is privileged to announce the receipt, on December 31, 1930 of a valuable acquisition of \$200,000 from the estate of Frederick Latimer Wells, to be set up among the permanent endowment funds of the Art Institute in the name of the Frederick Latimer Wells Professorship and Endowment Funds.

The income from this fund is to provide for a distinguished professorship in the School of the Art Institute, and it is hoped that this may be only the first of such endowments, by which the School may eventually gain funds sufficient to bring to the students a number of visiting artists and teachers of international prominence.

Martin A. Ryerson has contributed the sum of \$5,000 to the Employees Loan and Benefit Fund. Mr. Ryerson has also given \$2,100 for the purchase of Japanese books, and \$2,670 realized from the sale of duplicate prints in his collection.

The General Education Board which during the year perfected its subscription to the Industrial Arts School of \$100,000, has now agreed to give the sum of \$50,000 towards the endowment of a Chair of Industrial Arts, if the Art Institute will raise the amount of \$100,000. Three years are allowed for the pledging of this sum.

Mrs. Charles Netcher has contributed the sum of \$3,500 to the Department of Prints and Drawings.

The Estate of Henry L. Frank of Chicago has made the B. F. Ferguson Monument Fund, of which the Trustees of the Art Institute are the managers, the guardian of a fund of \$1,500, the interest of which is to be used in maintaining the Memorial to Lessing in Washington Park, which is Mr. Frank's bequest to the City of Chicago.

The Art Institute received from the Estate of Andrew B. Seaver the unrestricted legacy of \$5,000 from the Estate of Elizabeth H. North, a fund of \$5,000, unrestricted as to income.

The Tuesday Art and Travel Club has added \$2,365 to its Scholarship Endowment; the Renaissance has also added \$400 to its Scholarship Fund.

THE SCAMMON LECTURES

THE Scammon Lectures for 1931 will be delivered by Dr. Hermann Voss of the Kaiser-Friedrich Museum of Berlin. Dr. Voss, who has been known for years as an authority on the High Renaissance, is also one of the world's most distinguished students of Seventeenth and Eighteenth Century Italian Painting, and his lectures will cover the field of the Baroque, stressing Venetian art of the period. They will be held in Fullerton Hall on Tuesdays and Thursdays, from March 3 to March 19 inclusive, taking the place of the regular Tuesday lectures. A list of the subjects and dates may be found on page 28 of this *Bulletin*.

The Art Institute of Chicago will publish, through the Scammon Fund, an important volume by Dr. Voss in English on Venetian Painting of the Seicento and Settecento, a companion to the author's useful and well-known study, *Die Malerei des Baroks in Rom*. An interesting feature of the publication will be the number of hitherto unknown pictures.

WALLACE L. DEWOLF

(1854-1930)

THE Art Institute records with sorrow the death of Mr. Wallace L. DeWolf, a Trustee and Benefactor. Mr. DeWolf's enthusiasm for art was twofold; he was greatly interested in contemporary American painting and founded a Gallery of American Landscape in the Art Institute; on the creative side he was a well-known painter and etcher of our Western countryside. He contributed to one of the early Scholarship Funds in the School, and gave to the Department of Prints his rare collection of Etchings by Zorn, which is now combined with the Zorns in the Deering Collection to form an unrivaled graphic collection of this master's work. In many ways, Mr. DeWolf showed his interest in art education throughout the United States as well as in Chicago. His generosity and spirit of enterprising helpfulness will be greatly missed.

TUESDAY LECTURES

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

FEBRUARY

- 3—Lecture: "What Is a Modern Home?" C. Adolph Glassgold, Secretary of the American Union of Decorative Artists and Craftsmen.
 10—"Technique and Emotion."
 17—"The Power and Grace of Christian Art."
 24—Modern Dances by Mme. Vera Mirova, Chicago.

MARCH

- 24—Lecture: "New Discoveries in Old Corinth." Florence A. Stone, formerly at the American School of Classical Studies, Athens.
 31—Lecture: "Gardens in the Sky." Mrs. Howard L. Willett, Chicago.

THE SCAMMON LECTURES FOR 1931

"AN INTRODUCTION TO BAROQUE PAINTING IN ITALY"

by DR. HERMANN VOSS, *Kaiser-Friedrich Museum, Berlin*

FULLERTON HALL, TUESDAYS AND THURSDAYS

2:30 P.M.

FOR MEMBERS AND STUDENTS

MARCH 3.

- I—The Beginnings of Naturalism in Rome (Caravaggio and his Followers)

MARCH 5.

- II—The Academy of the Carracci

MARCH 10.

- III—Roman Painting during the Seicento (Lanfranco, Sacchi, Berrettini, Gaulli, Maratti, etc.)

MARCH 12.

- IV—Naples, Venice and Genoa during the Seicento (Ribera and his School; Venetian Eclecticism; Strozzi, Castiglione, etc.)

MARCH 17.

- V—Settecento Painting in Italy (Rome, Naples, and especially Venice and Tiepolo)

MARCH 19.

- VI—Landscape Painting during the Settecento (Canaletto, Bellotto, Guardi, Zuccarelli, Pannini, etc.)

The lectures will be illustrated with slides, many of them of paintings practically unknown to the history of art.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45.

Arrangements for parties and special luncheons in the Tea Room may be made with Miss Aultman.

EXHIBITIONS

JANUARY 1—MARCH 15—New Accessions in Japanese Prints. *Gallery H4.*

JANUARY 1—MARCH 15—Prints from The Clarence Buckingham Collection. *Gallery 18.*

JANUARY 20—FEBRUARY 23—International Exhibition of Contemporary Metalwork and Cotton Textiles. *Gallery L4.*

JANUARY 29—MARCH 1—Twenty-first International Exhibition of Etchings under the Auspices of the Chicago Society of Etchers. *Galleries 12 and 13.*

JANUARY 29—MARCH 1—Thirty-fifth Exhibition of Artists of Chicago and Vicinity. *Galleries G52-G60.*

JANUARY 29—MARCH 1—Fine Prints of All Periods. *Galleries 14, 16 and 17.*

FEBRUARY 7—FEBRUARY 24—Work of Classes under The James Nelson Raymond Lecture Fund for Children of Members and Public Schools. *Dudley Crafts Watson, Instructor. Children's Museum.*

FEBRUARY 26—MARCH 30—Loan Exhibition of Portraits of Children. *Children's Museum.*

SUNDAY CONCERTS

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3:15 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

The first concert in February, given on the afternoon of February 1, will consist of the following numbers:

1. Overture to "Egmont" (Opus 84) *Beethoven*
2. (a) A Poem *Fibich*
(b) Intermezzo-Folk Dance (Opus 16) *Suk*
3. Paraphrase, "Lorelei" *Nesvadba*
4. Ballet, "La Fête chez Thérèse" *Reynaldo Hahn*
 - I. "La Contredanse des Grisettes"
 - II. "Valse de Mimi Pinson"
 - III. "Danse Galante"
 - IV. "Duo Mime"
 - V. "Menuet Pompeux"
5. "Marche Militaire Française" *Saint-Saëns*

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:30 P.M. TO 2:20 P.M. Mr. Watson, assisted by George Buehr.

FEBRUARY 7—Humorous Pictures by Great Artists (stereopticon). 14—Cartooning (chalk talk). 21—Portraits and Caricatures by Great Artists (stereopticon). 28—Caricatures (chalk talk).

MARCH 7—Tie Dye (demonstration). 14—Some Beautiful examples of Tie Dying (exhibition). 21—Batik Scarfs and Easter Eggs (demonstration). 28—Some Beautiful Batiks (exhibition).

Mrs. Anna Louise Raymond has very generously contributed another \$2,000 for the work for children under the James Nelson Raymond Lecture Fund for Children of Members and Public Schools for 1931, which with \$2,000 contributed by her in 1927, not applied, makes a total for this department of \$4,000 for the year, as heretofore.

Mrs. Raymond also contributes the sum of \$400 to add to the stereopticon and orthophonic equipment previously supplied through her generosity for the classes held in Fullerton Hall and in the public school assemblies.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. THE DEVELOPMENT OF TASTE IN THE HOME AND IN DRESS (Stereopticon Lectures)

MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M.

- FEBRUARY 2—Flower Arrangements in the Home (Irma Rene Koen). 9—Byzantine and Moorish Home Life. 16—The Medieval Home. 23—The Villas of Italy.
- MARCH 2—The Chateaux of France. 9—The Castles of the Rhine. 16—The Palaces of England. 23—The Courts of the Louis. 30—Georgian Furniture.

B. SKETCH CLASS FOR NOVICES

TUESDAYS, 10:15 A.M. TO 12:00 NOON. ASSISTED BY GEORGE BUEHR

- FEBRUARY 3—The Eye. 10—The Nose. 17—The Mouth. 24—The Head.
- MARCH 3—Hands. 10—Feet. 17—The Figure in Repose. 24—The Figure in Action. 31—The Figure to Music.

C. GALLERY TALKS IN THE CURRENT EXHIBITION. THURSDAYS, 12:15 TO 12:45 P.M. REPEATED AT 7:00 P.M. Occasionally these talks will be given in Fullerton Hall, Mr. Buehr alternating with Mr. Watson as speaker.

- FEBRUARY 5—35th Annual Exhibition by Artists of Chicago and Vicinity. 12—35th Annual Exhibition by Artists of Chicago and Vicinity. 19—35th Annual Exhibition by Artists of Chicago and Vicinity. 26—21st Annual International Exhibition of Etching under the auspices of the Chicago Society of Etchers.
- MARCH 5—Chicago Artists Represented in the Permanent Collections. 12—Carnegie International Exhibition of Paintings. 19—Carnegie International Exhibition of Paintings. 26—Carnegie International Exhibition of Paintings.

D. THE ENJOYMENT OF MODERN ART (Stereopticon Lectures)

THURSDAYS, 2:30 P.M.

- FEBRUARY 5—Romanticism. 12—Pre-Raphaelite Brotherhood and the Barbizon School. 19—Realism. 26—Impressionism.
- MARCH 6 (Friday)—Sargent, Besnard, Sorolla, Zorn. 13 (Friday)—Puis de Chavannes, Whistler, Rodin. 20 (Friday)—Cubism. 26—Post Impressionism.

E. SKETCH CLASS FOR AMATEURS. FRIDAYS, 10:15 A.M. TO 12:00 NOON. This class continues the work of the past three years and is slightly in advance of the work of the new Tuesday morning class for novices, chiefly drawing from the model in half-hour and one-hour poses.

February 6, 13, 20, 27. March 6, 13, 20, 27.

F. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS. FRIDAYS, 12:15 TO 12:45 P.M. Occasionally these talks will be given in Fullerton Hall, Mr. Buehr alternating with Mr. Watson as speaker.

- FEBRUARY 6—The Potter Palmer Collection. 13—The W. W. Kimball Collection. 20—The Martin A. Ryerson Loan Collections. 27—The Dutch Masters.
- MARCH 6—The Henry Field Collection. 13—Paintings in the Munger Room. 20—The Spanish Masters. 27—The Venetian School.

THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There are special fees for the sketch class and the Tuesday evening class. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for the study of some particular field. Guide service for visitors may also be arranged.

The following lectures will be given during February:

DEMONSTRATING THE ARTS. MONDAYS AT 11:00. *Miss Upton*. The etcher's art. Making of a dry-point. Temples and tombs and daily life of the Egyptians.

INTERIOR DECORATION. MONDAYS AT 2:30. *Miss Clark*.

DEMONSTRATING THE ARTS. MONDAYS AT 6:30. *Miss Upton*. The etcher's art. Making of a dry-point. Temples and tombs and daily life of the Egyptians.

HISTORY OF ART. TUESDAYS AT 6:30. *Miss Mackenzie*. Minor arts of the Gothic period. Early painting in Italy. Painting of the Renaissance in Florence. Painting of the Renaissance in Central Italy.

ART CENTERS OF ITALY. THURSDAYS AT 11:00. *Miss Mackenzie*. Venice. Florence I. Florence II. Florence III.

HISTORY OF ART. FRIDAYS AT 11:00. *Miss Mackenzie*. American Colonial architecture. American Colonial painting. American Colonial minor arts. Nineteenth century American painting.

SKETCH CLASS FOR NON-PROFESSIONALS. MONDAYS FROM 10:00 TO 12:00. *Mrs. Anita W. Burnham*. This class offers an opportunity to draw or to paint from the costumed model.

TALKS TO CHILDREN. SATURDAYS AT 9:15. *Miss Mackenzie*. The making of a drypoint. Daily life of the Egyptians. The Gorgon's Head. Free to all children, illustrated with moving pictures.

GOVERNING LIFE MEMBER

MRS. KERSEY COATES REED

NEW LIFE MEMBERS FOR DECEMBER, 1930

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

Mrs. William F. Brown
Mrs. Nelson F. Burns
Mrs. Howard J. Burridge
Mrs. Louis M. Cahn
Mrs. Whitney Collins
Mrs. Harry S. Cutmore
Mrs. Arthur Gregory Davis
Mrs. Charles H. Dierks
Mrs. Leo J. Doyle
Miss Alexandra Duncan
Mrs. William T. Ewing
Mrs. Louis Frankel
Mrs. Harry C. Freytag
Miss Gertrude Gane

Mrs. Candace C. Harris
F. B. Houghton, Sr.
Oliver W. Johnson
Mrs. Francis Kane Keirnan
Mrs. Harry J. Kuhl
Mrs. George T. Leach
Mrs. Alex J. MacAvinche
Mrs. William G. Maguire
James D. Marnane
Roy Massena
Mrs. Michael J. O'Connell
John Nash Ott
O. M. Perrenot
Leslie N. Perrin

Mrs. Sara Kellogg Perry
Miss Virginia M. Pond
Mrs. Robert H. Porterfield
Mrs. C. J. Roeschlein
Dr. A. F. Rose
Mrs. E. M. Schuhman
Mrs. Louis S. Schwartz
Mrs. Sidney L. Schwarz
Mrs. Robert A. J. Shaw
Mrs. C. G. Stoll
Mrs. Frank H. Warren, Jr.
Mrs. J. F. Whitney
Mrs. Oswald F. Wolfe

THE KENNETH SAWYER GOODMAN MEMORIAL THEATRE

OPENING JANUARY 27, 1931

RE-BOUND, by Donald Ogden Stewart. Nightly except Monday. Matinee Friday and on Thursday, January 29. Tickets: \$2.00, \$1.50 and \$.75 (balcony) with a \$.25 discount on each ticket to Art Institute Members on the \$2.00 and \$1.50 seats.

Reservations may be made by telephone. Call Central 4030.

PLAYING UNTIL JANUARY 24

THE SEA-GULL, by Anton Checkhov.

THE ART INSTITUTE OF CHICAGO

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WILLIAM O. GOODMAN . . .	Vice-Presidents
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Assistant Dean	EDYTHE L. FLACK
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Curator of Oriental Art	CHARLES FABENS KELLEY



DELFT BOTTLE BY SAMUEL VAN EENHORN.
GIFT OF MARTIN A. RYERSON
(SEE PAGE 23)

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